



Dissertation submitted to the Department of Media and Communications, London School of Economics and Political Science, August 2016, in partial fulfilment of the requirements for the MSc in Politics and Communication. Supervised by Professor Nick Couldry

The author can be contacted at: H.Chau2@lse.ac.uk

Published by Media@LSE, London School of Economics and Political Science ("LSE"), Houghton Street, London WC2A 2AE. The LSE is a School of the University of London. It is a Charity and is incorporated in England as a company limited by guarantee under the Companies Act (Reg number 70527).

Copyright, Hoi Yee Chau © 2017.
The authors have asserted their moral rights.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission in writing of the publisher nor be issued to the public or circulated in any form of binding or cover other than that in which it is published. In the interests of providing a free flow of debate, views expressed in this dissertation are not necessarily those of the compilers or the LSE.

ABSTRACT

'Wenyi qingnian', or 'wenqing' in short, is a Chinese term which literally means 'literary-artistic

1 INTRODUCTION

academic attention. Yet, when a few Chinese scholars (Lai, 2011; Luo, 2010; Wang, 2012; Wong, 2016b) attempted to investigate the contemporary wenqing phenomenon of the 21st Century, they only tend to focus on how the subcultural wenqing have become the popular culture, without a clear theoretical framework or an in-depth analysis. Academic research about the contemporary wenqing identity still remains undeveloped. Also, although the researchers of

2.1 Habitus

They are into literature, poetry, and music. They strive to be different...

(Dawson, 2015)

Nowadays, wenyi qingnian, or wenqing in short, is an all-over-the-place, everyday term which refers to the one, self-perceived or perceived by others, who loves to pursue an alternative lifestyle and 'to take some interest in reading, writing, movies, or music' (Wu, 2012: 523).

In Taiwan and Hong Kong, we say of the people who read poetry or listen to alternative music: 'they look pretty "wenqing"'. This classificatory judgement implies that we, as socialised

different lifestyle and status groups, which is constituted by distinctive signs as a symbolic space.

Referring to Bourdieu (1989: 20), 'differences function as distinctive signs and as signs of distinctions'. In the social space, there are several distinctive signs and symbols for classifying and differentiating the social groups and identities. The social space therefore 'tends to function as a symbolic space' (Bourdieu, 1989: 20), a space of 'common sense' constructed by symbolic power. For Bourdieu (1994: 164), 'symbolic power is an [invisible] power of constructing reality', which 'can be exercised only with the complicity of those who do not want to know that they are subject to it or even that they themselves exercise it'. As Jenkin (1992: 104) also puts it: symbolic power is exercised through an 'indirect, cultural mechanisms rather than by direct, coercive social control'. In other words, the individuals may not aware of the existence of symbolic power, but they only know that there is the 'common sense' in their society. In fact, the so-called 'common sense' and 'social reality' are structured by the mechanisms of symbolic power, that is, discourse.

In Bourdieu's (1994: 169) words, discourse is

workers'. Here, the identity of wenqing represents a sense of taste, an alternative taste that is opposed to those who drink Starbuck coffee. Like what Bourdieu (1989: 19) asserts, taste, like habitus, is a system of schemes of classification. Similarly, Wong (2016b: 5) also mentions, wenqing now has become 'visible' through lifestyle, and their 'consumption mode' has showed their 'integrity'. In this sense, as Featherstone (1987: 57) infers, 'consumption... must not be understood as the consumption of use-values, a material utility, but primarily as the consumption of signs'.

images,] from... [the] other representational objects is that their essence is to represent... [and] to capture in some way "reality" in signs' which are inextricably inscribed in relations of power. For Orgad's (2012: 25), 'power relations are encoded in media representations, and media representations in turn produce and reproduce power relations by constructing [discourses,] knowledge, values, concepts and beliefs'. It is in this sense that the media can make the representation taken for granted, in terms of power relations. It is also the reason the

SQ2: In what sense is the independent café represented as a sense of wenqing's space in One Day?

SQ3: To what extent are the habitus, or taste and lifestyle, and space of wenqing constructed by 'othering' the other beliefs and lifestyle through the work of media representations in One Day?

SQ4: What discourses have been constituted and maintained through the work of the media representations in One Day?

3 METHODOLOGY AND RESEARCH DESIGN

3.1 Fairclough § Critical Discourse Analysis

With respect to the intention to study how the identity of the contemporary Taiwanese wenqing is represented by the local lifestyle magazine through the media representations in power relations, it is necessary to examine the textual and discursive properties – discourses –

by focusing on the levels of text, discourse and social relations, by respectively asking: '[firstly,] why these choice and structure of text?', '[secondly,] what discourse is "echoed" in the text?' and [lastly,] which social-cultural identity does this text make dominant?' (Fairclough, 1992: 62). Thus, for addressing how the work of media representations – language – can construct the knowledge and perception – discourses – of the wenqing identity – social relations –, CDA is the most suitable methodological tool for this dissertation.

3.2 Sampling

To begin with, *One Day* the best-selling local lifestyle magazine in Taiwan (Tang, 2013: 132) which is well-known as the 'wenqing bible' (Hung, 2015: 41; Ong, 2016: 28), is chosen to be analysed for this research. The magazine has claimed itself as a 'monthly magazine with a distinctly stylish taste for cuisine, film, music and travel experience' (*One Day*, 2017b). Referring to the article published by Taipei New Horizon (2017), it states: 'don't say that you like design and wenqing style if you never read *One Day*'. As Ong (2016: 28) also notes, the magazine *One Day* has already presented itself as a wenqing magazine, due to its wenqing values and ethos. It is also told that the magazine is directed and written by a group of editors who pursue the distinctly wenqing taste and lifestyle (Huang, 2012: 42; *One Day*, 2017b). Pursuant to the saying 'be a real wenqing by reading *One Day*' (Wong, 2016a), it suggests that there is 'something' in the content of *One Day* that can guide one to be a 'real' wenqing. From the literature review, we understand that this 'something' is actually the discourses constituted in the media representations and texts that shape the sense and 'norm' of wenqing. As a recognised iconic wenqing magazine in Taiwan, *One Day* is therefore relevant to be studied in this research to reveal how the contemporary wenqing is represented through its symbolic production.

Especially, as we have indicated that in the conceptual framework, wenqing has always been associated with the topics of coffee and independent café nowadays, rather than something else like clothing or music (Lai, 2011). The media texts about coffee and independent cafés are then also the focus points in this study. Hence, instead of randomly gathering texts from different topics in *One Day* two particular issues about coffee and independent café are purposively selected, which are No. 042: The people who work in the café. The lost youth in the café (*One Day*, 2015) and No. 061: Coffee, please. The two lives of the café (*One Day*, 2017a). Although

planned far in advance to present the theme of the month. Taken as a whole, the cover, editor's letter and cover story are the most salient parts of *One Day* which best represent the magazine and therefore potentially constitute the discourses of wenqing identity.

Following an analysis of these eight media texts collected from the two periodicals of *One Day* a sample for this dissertation project is built due to the purpose in retaining the quality and clear focus of the analysis. The sample (see Appendices 1 to 8) is built by extracting the media texts from these eight media texts, which fulfils at least one of the following selection criteria for the inquiry of the research questions: the texts should be contributing to the articulation of [1] wenqing's belief and habitus (or taste and lifestyle), [2] wenqing's 'space', [3] coffee and independent café as attitude and style, [4] 'I' and a unified 'we' wenqing as 'insider', [5] other lifestyles and tastes as 'outsider', and [6] a binary construction of the wenqing and other beliefs and habitus, or differentiation of wenqing lifestyle from the other lifestyles. Additionally, for the purpose of the analysis, the sample will be translated to English. Particular care will also be taken to intonate and punctuate the sample for retaining the semantic, grammatical and lexical relations of the original written Chinese text.

3.3 Design of Research Tool and Analytical Techniques

The three-dimensional framework of CDA is used as a guideline for the analysis, which are language, discourse and social relations (Fairclough, 1992; 1995). Regarding to the textual dimension, the generic structure of the texts should be revealed in the first place to show whether there are similar patterns of phrasing in terms of language. With respect to the discursive dimension, the ideological stance shaped by the text and the work of media representations, such as 'binary construction' (Derrida, 1972; Hall, 1997; Orgad, 2012), should be carefully examined to explain what discourse have been 'echoed' in the text to produce meanings, with also considering the other excluded oppositional constructions. Lastly, the social dimension should combine the discursive dimension into broader social contexts to reveal how the identity and 'norms' of wenqing is represented by and constructed in the media texts of *One Day* within power relations. Although these three dimensions do provide a very clear guideline for the researcher to analyse the data, they are not so straightforward and tend to merge (Chouliaraki & Fairclough, 1999). Therefore, I choose to take freedom and adopt a holistic approach in the presentation of analysis and discussion. Also, in order to integrate the results thematically with the theoretical concepts discussed in the literature review, I choose to categorise the analysis into a few sections that respectively relates to certain particular concepts. Furthermore, I decided to use two different sets of colour coding, in order to provide a clear vision for interpreting the articulation of the wenqing-ism discourse – insider – and other discourses – outsider (see Appendices 1 to 8).

3.4 Limitations of CDA and Researcher § Reflexivity

In spite of overall suitability of CDA to this research, there are still a number of limitations of using this methodology for media studies. Due to its textual-based approach, CDA has been criticised for ignoring the practice of audience reception that could be mitigated through conducting ethnographic studies and media interviews (Ang, 1989; Morley, 1992). For instance, the way the researcher interprets the media texts in *One Day* may not be the same as how other audiences do. In this sense, CDA suffers from interpretation bias, as it can be excessively subjective to prejudices, which may jeopardise the validity of the interpretation and analysis (Janks, 1997: 30). As Gill (1996: 147) also argues, 'our own discourse as discourse

analysts is no less constructed, occasioned and action oriented than the discourse that we are studying'. Therefore, in order to ease any concerns of subjectivity and bias, the researcher has to take extra measures and ethical consideration for the study, such as addressing her standpoint.

Having these in mind, I decided to be fully transparent in this study and to be constantly attentive to my position and prejudices. As a 24-year-old Hong Kong woman, I am a freelance writer and illustrator who is into literature, art, and alternative lifestyle. I like to produce creative writings, design illustrations and make animations. I also enjoy meeting friends and working in the quiet independent cafés with a cup of cappuccino or latte. Should we adopt Lai's (2011: 22) definition of the contemporary wenqing – a group of creative and cultured people who are into literature, art or music; these groups of people tend to have non-mainstream mind and taste, and pursue alternative lifestyle –, I can be defined as a wenqing as well. Yet, instead of a weakness, I perceive my identity as a strength which allows me to investigate the discourses of wenqing in a critical and reflexive manner. As Gill (1996: 147) implies, rather than claiming 'to "discover" the "truth" or even to produce a "definitive" reading', what discourse analyst aims to do 'is to produce readings that are warranted by attention to the detail of texts and what lend coherence to the discourse being studied', as the analyst is 'aware that the same text can be read and interrogated in many different ways'.

Regarding to another notable criticism of CDA, it is the selection bias, that is, the researcher may subjectively select the sample of the most relevant texts to confirm the hypothesis of the study (Rose, 2001). This can be a significant issue that renders the analysis futile. In response, each methodological decision has been given in this chapter, from sampling to analysis structure. A clear and impartial data gathering and analysis structure has been given in this chapter, in order to reduce the risk that the researcher intentionally chooses aspects of the communicative event to answer the research question. Rather than selecting the sample that depends on the researcher's subjectivity, three parts of the magazine, the cover, editor's letter and cover stories, are chosen to examine, as they are the most representative parts of the magazine that potentially construct the discourses of wenqing. Also, a set of criteria has also been made for building the sample, which allows the researcher to set up the sample as systematically as possible. However, there is also another bias that the researcher may only target media texts that talk about 'wenqing' as she understands it from the preconceived knowledge systems she is embedded. In order to reduce this bias, I choose to adopt Lai's (2011: 22) definition of wenqing to understand what wenqing is about in the first place, in order to make the interpretation and analysis as objectively as possible. Nevertheless, due to the fact that this research project is also part of the discourse that reinforces, or is reinforced by, existing power relations, I acknowledge that this project cannot be a perfectly objective, value-free analysis, as power domination is relational and contingent (Foucault, 1980).

4 ANALYSIS AND DISCUSSION

Drawing on the data collected from One Day

the second theme about 'social space' will answer [2] 'in what sense the independent café is represented as a sense of wenqing's space'. Finally, the last theme about the 'media representation' will explain [3] 'to what extent the habitus, or taste and lifestyle, and space of

of institutional power. As Van Dijk (1995: 21) argues, it is the institution, including media institution, that 'opens the door' for specific social actors to engage in (verbal) action to

[Quotation from the creditable wenqing who is the vocalist of the independent band '1976':] 'I do not appreciate the 'progress' achieved by the profit. A good life should be defined by 'everyone can do whatever they like'. (Appendix 2)

[Statement made by the editor:] Success is not equal to make big money. Not keeping up with the 'progress' is not equal to failure. Anyway, the most important thing is to find out own belief and style. (Appendix 2)

[Quotation from the creditable wenqing who is the vocalist of the independent band 'Staycool':] 'The joy of life is far greater than the consideration of money and cost'. (Appendix 6)

[Statement made by the editor:] We believe that the joy of life is actually the 'highest' and most important 'cost' of life. We also believe that these café owners have made the best and most romantic choice. (Appendix 6)

The findings above show that the editor of One Dayhas 'approved' and praised the values of the creditable wenqing with using phrases like 'we also believe' and 'the best and most romantic choice'. Instead of concerning and worrying about the 'money thing', the wenqing is presented here as the ones who are 'romantic' and who pursue their 'own -4.b.1(e)1.5(-6.6(i)-5.3(e)8.5.6(e)6)-6.5 Onea9(TjTJ/TT4 1 Tf92630033 TD-.09s-6.cs98002 Tw3(-4.4.6)-5.c'rom)-13.5omet ose ttis r7-5.6(e)6(som)-9.8(e).7(n)1

Drawing on the sample, the theme of One Day No. 042s 'The people who work in the café. The lost youth in the café', which are also the cover lines of the magazine (Appendix 1). First of all, the second sentence here is the further details of the first sentence, which suggests that the 'people' who work in the café are the 'lost youths'. This idea can be further strengthened by the sentence written in the cover story of 'The sky with leaves and flowers...' in One Day No. 061

wenqing, Hong, in his 'hidden' café in the metropolis, there are the binary oppositions between the different lifestyles in the café and the busy city as below:

The metropolitans walk too fast; they are used to be fast and ignore the people around them. In contrast, people here are relatively relaxed. The 'rhythm of life' here is slow. Driving from the crowded street of the busy city, he enjoys the quiet and secret feeling here. (Appendix 8)

The binary construction shown in the findings above is not the neutral comments on different lifestyles, but rather is a discursive practice that differentiates the lifestyles of different social groups. From the text, the ideas of 'too fast', 'used to be fast', 'crowded' and 'busy city' are the representations for the metropolitan lifestyle (they), whereas the lifestyle of the wenqing (here) in the café is conversely represented as 'relatively relaxed', 'slow', 'quiet

3) – into consideration, we can then further assure that there is indeed an order of discourse constructed in *One Day The* ‘general [mainstream] values’ – ‘busy living’ and ‘making money’ – mentioned above are actually the discourses of the ‘metropolitanism’ constructed by the magazine, whereas the ideas of ‘slow living’ and ‘alternative, relaxing lifestyle’ shared by *wenqing* are the discourses of the ‘*wenqing*-ism’ against the former one.

media texts relating to the theme of independent café of One Day we have first figured out that it is the consecutive editing pattern, approving and praising the creditable wenqing's values, that eventually made One Day as a 'wenqing magazine'. Then, the analysis also found that the independent café is represented as a wenqing's space in One Day by highlighting wenqing's writing and reading habits – collective habitus or lifestyle – in the café, and emphasising that the café is a place only shared by the wenqing, but not for the other distinct social agents who have different 'properties' and 'dispositions', such as the metropolitans. Specifically, the analysis revealed that there are two discourses maintained by a set of 'oppositional representations' in One Day which are the discourse of wenqing-ism referring to 'alternative wenqing values and slow living lifestyles' and the discourse of metropolitanism referring to 'general mainstream values and fast living lifestyles'.

In this way, there is an order of discourse in One Day as the discourse of wenqing-ism has been constructed as the dominant discourse that dominates and 'others' the discourse of

REFERENCES

- AdverTimes (2015) Taiwan's Popular Style 'wenqing'? The Key Promotion for Young People [Online] Tokyo: AdverTimes. URL: <https://www.advertimes.com/20151208/article211792/> [Last consulted 20th July 2017]
- Ang, I. (1989) *Watching Dallas: Soap Opera and the Melodramatic Imagination* London: Routledge.
- Beans & Beats (2017) ABOUT. [Online] Beans & Beats. URL: <https://beansnbeats.com/> [Last consulted 10th August 2017]
- Bell, A. (1991) *The Language of News Media* Oxford: Blackwell.
- Bourdieu, P. (1984) *Distinction*. (R. Nice, Trans.), London: RKP
- Bourdieu, P. (1989) Social Space and Symbolic Power. *Sociological Theory* 7(1), 14 – 25.
- Bourdieu, P. (1994) *Language and Symbolic Power* Oxford: Polity Press.
- Bourdieu, P. (1995) *Physical Space, Social Space and Habitus* [Online] Oslo: University of Oslo. URL: https://archives.library.illinois.edu/erec/University%20Archives/2401001/Production_website/pages/StewardingExcellence/Physical%20Space.%20Social%20Space%20and%20Habitus.pdf [Last consulted 10th August 2017]
- Black Kiris (2017) Home [Online] Taipei: Facebook. URL: <https://www.facebook.com/blackiris10/> [Last consulted 10th August 2017]
- Brubaker, R. (1985) Rethinking Classical Theory: The Sociological Vision of Pierre Bourdieu. *Theory and Society* 14: 745 – 775.
- Chouliaraki, L. & Fairclough, N. (1999) *Discourse in Late Modernity: Rethinking Critical Discourse Analysis* Edinburgh: Edinburgh University Press.
- Couldry, N. (2003) *Media, Symbolic Power and the Limits of Bourdieu's Field Theory* [Online] Media@LSE. URL: <http://www.lse.ac.uk/media@lse/research/mediaWorkingPapers/pdf/EWP02.pdf> [Last consulted 2nd August 2016]
- Dawson, D. (2015) *On The Trail Of The Chinese Hipster* [Online] Beijing: The World of Chinese. URL: <http://www.theworldofchinese.com/2015/04/on-the-trail-of-the-chinese-hipster/> [Last consulted 25th July 2017]
- Derrida, J. (1972) *Positions* Chicago, IL: University of Chicago Press.
- Elliott, R. & Davies, A. (2005) Symbolic brands and authenticity of identity performance. In: Schroeder, J. & Salzer-Morling, M. (eds.) *Brand Culture* London: Routledge.
- Fairclough, N. (1992) *Discourse and Social Change* Oxford: Polity Press.
- Fairclough, N. (1995) *Media Discourse* London: Bloomsbury Academic.
- Fairclough, N. (2001) *Language and Power* Harlow: Longman.
- Fairclough, N. (2003) *Analysis Discourse: Textual Analysis for Social Research* London: Routledge Ltd.
- Fairclough, N. (2013) *Critical Discourse Analysis: The Critical Study of Language* New York: Routledge.
- Fairclough, N. (2015) *Critical discourse analysis* [Online] Russian-European Centre of Multidisciplinary Research. URL: [https://balticpractice.hse.ru/data/2015/04/13/1094925608/Critical discourse analysis THEORY FAIRCLOUGH.pdf](https://balticpractice.hse.ru/data/2015/04/13/1094925608/Critical%20discourse%20analysis%20THEORY%20FAIRCLOUGH.pdf) [Last consulted 5th August 2017]
- Featherstone, M. (1987) Lifestyle and Consumer Culture. *Theory, Culture & Society* 4(1), 55 – 70.

- Foucault, M. (1972) *The Archaeology of Knowledge* (A. M. Sheridan Smith, Trans.), London: Routledge.
- Foucault, M. (1980) *Power/ Knowledge* Brighton: Harvester.
- Georgiou, M. (2013) *Media and The City* Cambridge: Polity Press.
- Gill, R. (1996) Discourse analysis: Practical Implementation. In Richardson, J. T. E. (ed.) *Handbook of Qualitative Research Methods for Psychology and The Social Sciences* Leicester: BPS Books, 141 – 158.
- Goffman, E. (1959) *The Presentation of Self in Everyday Life* New York: Anchor Books.
- Guo, M. (1928) Echoes from the gramophone: an investigation of the appropriate attitude of wenyi qingnian. *Cultural Critique* 3 Shanghai: Chuang Zao She.
- Hall, S. (1991) Old and New identities; Old and New Ethnicities. In King, A. D. (ed.) *Culture, Globalisation and the World-System: Contemporary conditions for the representation of identity* Basingstoke: Macmillian.
- Hall, S. (1997) *Representation: Cultural Representations and Signifying Practices* London: Sage.
- Han, X. D. (2015) The late-night café. As a little stop of life. *One Day Life Design Magazine* Issue 042 – 57.
- Hastings, A. (1998) Connecting Linguistic Structures and Social Practices: A Discursive Approach to Social Policy Analysis. *Journal of Social Policy* 27 (2), 191 – 211.
- Hebdige, D. (1979) *Subcultures: the meaning of style* London: Routledge.
- Huang, W. R. (2012) About Designing Magazine. The Editorial Skills of Lifestyle Magazine [Online] Taipei: Magazine Business Association of Taipei. URL: <http://www.magazine.org.tw/events/698/file/3.pdf> [Last consulted 23rd July 2017]
- Hung, L. H. (2015) Venture Capital Takeovers ‘One Day’: Could ‘One Day’ be a Good Day?. *Wealth Magazine* Issue 4671.
- Iqani, M. (2009) *Consumer Magazine Covers in the Public Realm* [Online] London: LSE Theses. URL: <http://etheses.lse.ac.uk/2064/1/U513545.pdf> [Last consulted 5th August 2017]
- Janks, H. (1997) Critical Discourse Analysis as a Research Tool. *Discourse: Studies in the Cultural Politics of Education* 18(3): 329-342
- Jen[001 reE4bs, A. .lf (dic-.00e6f)]TJ0 g18.9604 0r/Cs6 6.2 33171rw[(,9(lat)4(ul)-6.0e6f

- Luo, Y. Q. (2010) Wenyi Qingnian [Online] Taipei: ARTCO, Article. URL:
<http://jeph.bluecircus.net/archives/585#more-585> [Last consulted 18th July 2017]
- Ma, S. F. (1990) How can I become a wenyi qingnian?

- Taipei New Horizon (2017) The Viewpoints of the Taipei Famous ~~Cross~~Scholar: The Weekly Diary of One Day Editor Uncle! Huang Wei Rong[Online] Facebook. URL: <https://www.facebook.com/notes/%E8%87%BA%E5%8C%97%E6%96%87%E5%89%B5%E5%A4%A9%E7%A9%BA%E5%89%B5%E6%84%8F%E7%AF%80/%E8%87%BA%E5%8C%97%E6%96%87%E5%89%B5%E5%90%8D%E5%AE%B6%E8%A7%80%E9%BB%9E%E7%B7%A8%E8%BC%AF%E5%A4%A7%E5%8F%94%E7%9A%84%E5%B0%8F%E6%97%A5%E5%AD%90%E5%8E%9F%E5%91%B3%E9%80%B1%E8%A8%98%E9%BB%83%E5%A8%81%E8%9E%8D/1927778547499062/> [Last consulted 3rd August 2017]
- Tang, T. H. (2013) Magazine Publishing Industry. Publication Annual 201382 – 144.
- The Society of Publication Designers (2009) Vocab Lesson 14: Cover Lines[Online] New York: SPD. URL: <http://www.spd.org/student-outreach/2009/12/vocab-lesson-coverlines.php> [Last consulted 10th August 2017]
- Thrift, N. (2009) Space: The Fundamental Stuff of Geography. In: Clifford et al. (eds.) Key Concepts in Geography London: Sage, 95 – 108.
- Tina (2015) The nomad in the ‘dead wood’ café who always starts writing after two cigarettes. One Day Life Design Magazine Issue 042 – 53.
- Todd, D. (2011) You Are What You Buy: Postmodern Consumerism and the Construction of ~~Self~~ HOHONU 2012, 10, 48 – 50.
- Van Dijk, T. A. (1995) Aims of Critical Discourse Analysis. Japanese Discourse 17 – 27.
- Van Dijk, T. A. (2001) Critical Discourse Analysis. In Schiffirin et al. (eds.) The Handbook of Discourse Analysis Oxford: Blackwell Publishers, 352 – 371.
- Wang, D. Y. (2012) When the Literary-Artsy Youths are no Longer the Literary-Artsy Youth[Online] Taipei: Cast Net. URL: <https://ir.nctu.edu.tw/bitstream/11536/36546/1/5060.pdf> [Last consulted 25th April 2017]
- Webb et al. (2002) Understanding Bourdieu Crows Nest, NSW: Allen & Unwin.
- Wodak, R. & Meyer, M. (2001) Methods of critical discourse analysis London: Sage.
- Wong, C. T. (2016a) Go into ‘One Day’, be one-day real wenqi[Online] Hong Kong: Apple Daily. URL: <http://hk.apple.nextmedia.com/supplement/travel/art/20161102/19819283> [Last consulted 3rd August 2017]
- Wong, L. Y. (2016b) The Contemporary Wenyi Trend: The Commodification of Hong Kong Wenyi Qingnian [Online] Hong Kong: Lingnan Cultural Studies. URL: http://www.ln.edu.hk/mcsln/52nd_issue/pdf/feature_01.pdf [Last consulted 23th July 2017]
- Woodward, K. (2011) Collective Identity. In: Southerton, D. (ed.) Encyclopedia of Consumer Culture London: Sage, 200 – 204.
- Wu, A. X. (2012) Broadening the Scope of Cultural Preferences: Movie Talk and Chinese Pirate Film Consumption from the Mid-1980s to 2005. International Journal of Communication, 6, 501 – 529.
- Yaboo Café (2017) Home [Online] Taipei: Facebook. URL: <https://www.facebook.com/yaboo.lalala/> [Last consulted 10th August 2017]
- Yang, Z. H. (2017) The sky with leaves and flowers. A gentle time with a cup of coffee. One Day Life Design Magazine Issue 0637 – 63.
- Zheng, Y. W. The ‘Little Ruins’ café. One Day Life Design Magazine Issue 064 – 87.

7 APPENDICES

f **Colour code** refers to the articulation of ‘insider’ of wenqing culture: wenqing’s beliefs, habitus (or taste and lifestyle) and ‘space’ (the cafés)

f **Colour code** refers to the articulation of ‘outsider’ of wenqing culture: other beliefs, habitus (or taste and lifestyle) and ‘space’

Appendix 1

The cover lines from the cover of One Day No. 042(One Day, 2015: 1)

~ ü r9 d 8\$× Ç	The people who work in the café
Dans le caf de la jeunesse perdue	The lost youth in the café
~ ö3ÿ1° - \$× Ū w >*;ö M ¼ ü r >* ~ ` %o O S ä)ð 2ÿ;ö	In the rapidly changing city, order a cup of coffee and take a rest in front of the small square table.

Appendix 2

Extract from the editor’s letter of One Day No. 042(Liu, 2015: 4)

C ¼1/1=\$× Y ^ Ý ü r	We are not only talking about coffee
[e:] } Û -	[Editor:] Guan Yin Liu
ü r 9 2! ü r Ä ‡ Ý — ¶#Ö q8¼ A y9Ó ²1/2! ² C\$× 8ÿ% >* œ Ý Ò ° [4# d\$× µ v ô ‘ v>*1/1= ü r 9 >- ü r Y8ÿ\$×7-1 y9Ó u Y a>*4c ` ¥ Ê j 1 ² ~ ± M'P8¼1/ ö\$× v>* j\$Ð ç M + ü r\$× z8ÿ Ö>=	Café and coffee seem as the ‘must’ topics that every lifestyle media will write about. Last August and September, there were a lot of magazines writing stories about coffee and café, but why did One Day still choose to publish an issue about coffee?
7ª Y%#% 2!7%2... Ã ô _># !!m)»+ f Y \$×0,, 9>* C ¼ “ ~ Y4J1P+Ã ¼ Ú +” @ ô8@ \$×8ÿ% 3Æ ¥ ü r 9 j ì Ø-ç!m8· â>* C ¼1 !m>*2! Ê;ß d 8¼\$× e7÷/ö µ2n(Ú!“7 >*2! p \$× v/œ!“7 >*** Ý2! Å Ø I 8¼ A w7 8¼ A I Ã Ø ~ ü r \$×(ý(.f .f Ê#>* ~ ü r \$× z Ç d ü r d 8\$× Ç ¼/ü r 8->* d è>* ` ¥ Ê1/1=\$× Y ^ Ý ü r *çI	We do not aim to follow the trend to write the stories. It does not mean that we are afraid to One(i)1a

3ú Y0¼ ?\$ æ q5 0[8 ... M 9j è37>* æ w1Ô)\$x
ü r 9 9T;ö C 8\$x#Õ q)B9©>*' -- QZ5£ çez ½#Ê
â!,>æ.É77< 0V æFk\$}%Hi Û ½2'Zé.É77 • ô6 ;Ò
A !á0V •Oó Ý Y8^a w B0d7H D ô+- k\$x À % y p
1976 \$x7? 2! C ¼*µ ? Ú\$x ü r 9 >*l, û Y 29 (ç" l
!m <% *ç E E Fk` ;L * > ò\$x#Õ ç* 0ñ Ý1, Ç Ç +
ô+- k • ô\$x ! _

In this issue, we interviewed one of the most influential contemporary authors, Yi Jun Luo,

[Y e:] Tina

[Editor:] Tina

[0¼ e ^1ß] 9j è37>, +!B q ½ æ/² ö\$× p#Ö æ l,
7â.....

[Interviewee:] Yi Jun Luo, the most representative
novelist in Taiwan...

æ!0[• ... %'P>*+ ...\$× +-!> Ý ü r9
~--7ÿ7ÿ%3 i>* ¾ w M • F ">* Y u Ý ü r 9 \$× Ñ ~
-*O>=

If I want to find a place to stay, it will be café for
sure.

Aâ ú<•2<:•7yB|0ä*17ÿ ç%S ""Ê"! ... Ç ~ M ¶'56ë >*

°)Ê M • j M • \$x > !

3ú/ù " f j ç M' & ? ò.f\$× Ç7• À ¼ w ì W ?
ü r9 " s2! x m Y †*«4\$! › ~3ú π4 ? x

ü r3ú ¶8ÿ% Ä †'8 ' ~ — M †\$x ` ¥ Ê/ù>* C ¼\$
--3p Y0•• %¢ Û/...K42 † ~ ü r 9 d 8\$ Ç ?3ú
M †\$x ü r \$x 3' #Ö q >* C ¼\$×0i)z • Ç3^ G
z Ç>* ~ —¶ ü r 9 \$x#Ö q • '>*"Ê M!" §\$x ¾ i>*
? z#. Ç\$ Ç#Ö362§>*0è o ~(i V5 #'3ú ¶ Û w/ù —
¶0...- \$x - •>* X Æ7%ø8¼ S d\$ ü r96 ì!m e Ð ò
ò 2.

the 'romance' of coffee, creating the most attracting and unique 'soul' in the city.

Our fascination in coffee is beyond words, as the topic 'coffee' almost appeared in every issue of One Day From the No. 042'The people who work in the café. The lost youth in the café' to the recent issue 'Coffee, please. The two lives of the café', our sights on customers have been turned to the

" 3 p-%)¾,<
H 7Y M ¼ ü r\$ x ì6ë

[e:] ý,@,ó

[0¼ e ^1ß] ▯ ý'v>, ‡ f+ . Ü"@+Á,< d2 3Æ Ç\$ x#Ö
q>* `8ô ; ; Y M<FkPäa¶#!m ,<\$? ;í
; 2 2 Ç

0è-- • @>* ~5j"%6© h\$ x È > € Ø6x y ç Ü"@+Á
,<>* s Ý Ê;ß • •>= N •- 8 Y ú\$ x#Ö q "j Á>* l+Á
±+~!> 1#Ö* <"Ó "+ 5 >* x • M ¶ Ç3 ... d>* (á ç
— ¶ ~Û w/ù v %∞ " %∞\$ x#Ö è* ^ C* <0•>* ;í
; u Ý3ú •\$ x d ~

8-"á V C — ³ U ¶ v8Ö M2• ¾ ¿ G2 ,< | ¥ -
+Á _ s1/ Ñ < Z ¶ V ... <>*)m \$ x l 1* ~2n4 Ñ
/ù < !m M ¼ ü r2...)†

The sky with leaves and flowers The gentle time with a cup of coffee

[Editor:] Zhi Han Yang

[Interviewee:] Ji Zhang Li, the owner of 'Hua Yi Shi' studio and 'Black Kiris' café, who hopes to use the art of flower and plant to give energy to people.

Let's imagine. What will it be like if the inside of the 'concrete forest' is full of plants and flowers? The boring life has been given energy by the power of 'nature'. The café seems as a 'shelter' to accommodate 'every lost soul' in the city. At least, 'Black Kiris' is something like this to me.

` U Ã ~ ã 1 &+Á Ÿ34 p6ë>*)*(%&\$ Y Â8· >* o
B Ý ¶4 4' j4" • Y ?>* M ¶ w ... Ž\$× ... %o ... ~
3ú ‡ w ó ² ▯>* @ Ý/Ō ß0]->* w M' ² a#ú4" • Y ?
C\$× ▯0€

Located between a betel nut stand and a garage near the river, the café 'Ruins Coffee Roasters' is a 'hidden' place where even the postman could not find. It seems as a space without an address. 'There is a sense of security, like being hidden, which is a feeling that the whole world cannot find me'...

±4" s\$× Ç2n " ' ì>***f Đ3ÿ B>* o*ç Ú\$ ç 9 Ç >* +
~ ÇE \$× Ç%& ^ Ý />* ì6è ~3ú/ù Ý)† Ì\$×>* Ú • E6ä
34 W3ú/ù\$× ▯0€>*84# æ ù\$×347U>*ó7ÿ*ç7• &

The metropolitans walk too fast; they are used to be fast and ignore the people around them. In contrast, people here are relatively relaxed. The 'rhythm of life' here is slow. Driving from the crowded street of the busy city, he enjoys the quiet and secret feeling here.

^ Ú Wl,0ä #Ō q\$× ì y ±4# Š!î4 B •\$×*f5 e#›
6ä>8 < Y0€ "3ú Ý ‡ %o "\$× M ó ! «>=

For him, the joy of life is far greater than the consideration of money and cost. 'Don't you think that is a very romantic thing?'...

ô Ý ² a#ú ^ f M' 8ç q>* C s4E ê ü r d w1, Ç
V\$/\$× %0Y4" Y Ý#Ó\$×>* Ý,^\$× ü r\$×,^ Ä+Â#Ñ
#Ó>* e#›6ä °/ù q Ý Â\$Ñ

'If there is only one type of drinks left in the world, I hope that is coffee. All the addictive things are not sweet, but instead bitter'. From the bottom of his heart, Xi Kai Hong completely understands how 'bitter' and 'sweet' the 'coffee' is.

Media@LSE MSc Dissertations Series

The Media@LSE MSc Dissertations Series presents high quality MSc Dissertations which received a mark of 74% and above (Distinction).

Selected dissertations are published electronically as PDF files, subject to review and approval by the Editors.

Authors retain copyright, and publication here does not preclude the subsequent development of the paper for publication elsewhere.

ISSN: 1474-1938/1946